

4 PARAMOUNT SHOCKERS IN 2 WEEKS!

DELUGE OF NEW SHOW WORLD PRODUCT FOR 1ST HALF OF OCTOBER

Four tremendous box-office record shatters of Paramount's New Show World will be ushered into New York during the first half of October.

The four pictures are "Why Bring That Up?" with Moran and Mack, opening at the New York Rialto, October 4; "Applause" with Helen Morgan, opening at the Criterion, October 7; "Welcome Danger" with Harold Lloyd, opening at the Rivoli, October 12; and "Saturday Night Kid," with Clara Bow, opening at the New York Paramount, October 18.

Moran and Mack will have a special \$3 opening on October 4. For "Applause," there will be a press preview on October 7. The picture will open to the public on October 8. At midnight, of the same day, there will be a special invitation performance for the stage folk. At the world premiere of "Welcome Danger" on October 12th, Harold Lloyd will be there in person.

"The advent of this epoch-making quartette of entertainment-packed films should be a great event in the business life of all in Publix," declares Executive Vice-President Sam Dembow, Jr. "However, they will be great events only if they are regarded and treated as such. If these pictures, when you come to play them, are permitted to enter your house casually, they will leave them just as casually. This is true, despite the fact that they contain within themselves, so much of the element of human appeal that they would sell themselves without one finger being raised to help sell them."

No Publix showman worthy of the name will treat the coming of these pictures as a casual event. THEY MUST BE SOLD LIKE NOTHING HAS EVER BEEN SOLD BEFORE! And the time to do that is NOW. Get out your files, clippings, and back issues of PUBLIX OPINION. Lay out your plans, your campaigns, your selling stunts. Tell, yell, scream, shriek,—by newspaper, radio, screen, store windows, heralds, parades—this message to your public.

In order that you might start (Continued on Page 3)

SOUND TRAINS COVER ENTIRE COUNTRY

Every section of the country will be covered with a Publix Entertainment Special or Sound Train, according to the assignment schedule for the twelve trains which has been definitely set.

The twelve Sound cars are to be distributed over the territory as follows:

1. New York City and State
2. Boston for New England
3. Chicago—B. & K. theatres
4. Denver—Denver territory
5. Minneapolis—F. & R. circuit
6. Dallas — Texas and Oklahoma territory
7. Chicago—Great States circuit
8. Atlanta—Southeastern division
9. Des Moines—Blank circuit
10. New Orleans—Saenger theatres
11. Anderson, Ind. — Ohio and Indiana territory
12. San Francisco—West Coast territory.

The New York and New England cars were delivered last week.

Chicago (B. & K.), Denver and Minneapolis cars will leave Indianapolis for their respective territories the first of next week.

It is hoped that all cars will be in their assigned territories by the end of the month.

PARAMOUNT WINS LEADERSHIP OF THE AIR

Surpassing even the most sanguine expectations, the long-awaited Paramount-Publix Radio Hour flashed a new era of aerial entertainment over the entire country through the 53 station network of the Columbia Broadcasting chain last Saturday and gave Paramount leadership in the radio as well as motion picture field.

The variety of the entertainment, which included symphony, comedy, drama, jazz harmony, catered to the tastes of everyone. The program was so perfectly planned that it seemed hardly possible to squeeze so much high calibre entertainment in the short space of one hour, particularly when one considers the widely scattered "pick-ups." The artists who participated, the Paramount Radio Department, Louis Witten, Radio Department, President Paley and his smoothly working Columbia organization, Messrs. Zukor, Katz and their respective executives are all receiving the congratulations of the entire country for the truly remarkable feat.

ANOTHER PARAMOUNT! SHOCKER

An enthusiastic audience re-action marked the showing of Paramount's "The Return of Sherlock Holmes," which was previewed in Yonkers on Sept. 19. Clive Brook made an instant hit in the role of the famous detective. His supporting cast, consisting of H. Reeves Smith, Harry T. Morey, Phillips Holmes and Betty Lawford, also scored heavily. Basil Dean is the director. This picture offers a great tie-up with book dealers on account of the popularity of the Sherlock Holmes stories by Sir Arthur Conan Doyle.

EASTERN AGE HOUSES HOLD TRIPLE FEST

A triple anniversary show, which will represent the greatest assembly of entertainment talent the combined resources of Paramount and Publix can afford, will mark the first, third and fourth anniversary of Publix three eastern de luxe houses, the Brooklyn-Paramount, the New York-Paramount and the Metropolitan Theatre, Boston, starting October 31st.

By a fortunate co-incidence the anniversaries of these three houses fall in weekly successions which will permit the same unit to play on the regular schedule, that is, from Boston, to New York, to Brooklyn. The show, starting in Boston, on October 31st, will play the New York Paramount on November 8th, and the Brooklyn-Paramount on November 15th.

Although the list of talent has not been definitely set as yet, it will be without a doubt the biggest stage show Publix has ever put on. The Morris office is assembling the best talent available and the Production Department is using its combined resources to build a show which will be outstanding, even among the uniformly excellent presentations shown in Publix theatres. The pictures have not as yet been set either but they will be of Paramount's New Show World product which speaks for itself.

ROBERT LIEBER, 58, PUBLIX PARTNER, IS DEAD

Heart disease was responsible for the death of Robert Lieber, former president of First National Pictures, Inc., and a pioneer in the motion picture field. He was fifty-eight and formerly Publix partner in the Circle and Indiana theatres in Indianapolis.

Lieber had been a patient in a hospital for two weeks prior to his death, but had been under a physician's care almost constantly since a general breakdown in health four years ago. His association with the motion picture industry dated from 1908.

SCHWAB & MANDEL AND PARAMOUNT IN TIE-UP

Production of at least two super-feature dialogue motion pictures each year is contemplated in the tie-up just effected between the Paramount Famous Lasky Corporation and Schwab & Mandel, theatrical producers with such hits as "Good News," "The New Moon" and "Follow Thru" to their credit.

Although one or more of their stage productions may be filmed, the producers will prepare original books, scores and lyrics for the other presentations to be sponsored by the new combination.

The performers will be engaged from artists already under contract to Schwab & Mandel for stage productions, as well as players who have been signed up by the producers exclusively for film work. They will continue their stage policy of not starring any player.

The producers announce that their film activities will be in the nature of an extra enterprise, and that they will continue to operate in the legitimate field without curtailment.

'APPLAUSE' PUT ON RADIO NET OCTOBER 5

A program, rich in musical and dramatic appeal, has been arranged for the weekly Paramount-Publix hour to be broadcast over the national network of the Columbia Broadcasting System next Saturday evening, (October 5) at 10 p. m. (Eastern Standard Time).

Heading the program will be a dramatization of the Paramount picture, "Applause," just released, which features Helen Morgan, Broadway favorite, now starring in Arthur Hammerstein's success, "Sweet Adeline."

This will be followed by Nino Martini, the Italian opera tenor whose brilliant work has been enthusiastically received by opera-goers of Italy, and who has been brought to this country by Jesse L. Lasky, first vice-president in charge of production of Paramount Famous Lasky Corporation, to appear in motion pictures. This will mark Martini's second radio appearance prior to starting his picture activity.

A novel note will be injected into the hour by the appearance of the Paramount Sound News man who will present in dramatic monologue the interesting background of obtaining picturizations of the live news events of the day and will introduce to the radio audience outstanding personalities appearing in sound news.

David Mendoza, musical director of Paramount-Publix programs and conductor of the Paramount orchestra, will provide the music and will introduce Anne Dorothy Boughman, soprano; Veronica Wiggins, contralto; and the Paramount Male Quartette, consisting of Frederick Vettel, first tenor; Willard Amison, second tenor; John Quine, baritone and Emerson Williams, basso.

NEW EXPANSION POLICY PUT IN EFFECT

With two newly built theatres opened last week, and a number of others in the process of construction or being planned, Publix expansion policy is rapidly swinging into full stride, under the direction of B. B. Buchanan.

The two new theatres that opened last week were the Austin, Minnesota and the "Paramount," Springfield, Mass. The Austin, a 1100 seater, opened September 20th. The "Paramount," Springfield, holds its invitational opening to-night, September 27, and will be open to the public to-morrow. It has 2800 seats and will have an all sound policy. A feature of the opening is a welcoming trailer especially prepared by Charles Ruggles, famous Paramount star.

Another theatre which opens today is the Century, Minneapolis. This theatre, formerly the Garrick, has been completely renovated. In St. Paul, the old Capitol theatre has been completely re-equipped and renovated and, under the name of "Paramount," re-opened on September 19. The "Paramount" in Faribault, Minnesota, opens on October 11.

Among the theatres to be constructed in New York State are the "Paramount" in Middletown, the "Paramount" in Plattsburg, and the "Paramount" in Peekskill. In Middletown, the contract has been signed and delivered to the Elias Nilsen Construction Co. which started work on the new building on September 9. Construction has also been started in Peekskill where the job is progressing satisfactorily. In Plattsburg, Rapp & Rapp have been engaged as consulting architects, and are at present revising plans.

Massachusetts will also have two new theatres, both to be called, "Paramount." They will be in Salem and Lynn. The Salem job has already been started and is rapidly progressing. In Lynn, the job was given out about a week ago and construction will begin immediately.

Construction work on the "Paramount," Montgomery, Ala., is going along rapidly, as is also the case with the "Paramount," in Brainerd, Minn. This house is expected to open December 1st.

In New Haven, Conn., the renovation of the "Olympia" theatre there will start in a few days.

SWANSON PREMIERE ON OCT. 5

The world premiere of Gloria Swanson in her film, "Trespasser" will be held at the Buffalo Theatre, Buffalo, on Oct. 5. This picture, which is Miss Swanson's first talkie, will have a tremendous box-office appeal if the expert opinion of Home Office executives, who have previewed it, counts for anything. See Lem Stewart's Manual No. 1086, August 29, 1929, for additional information.

A LIVE ONE!

Thrilling, mysterious, cyclonic, "Three Live Ghosts" the newest box-office dynamite from the United Artists Studio, blasted its way to a sensational opening on Broadway to-day at the Rivoli Theatre. An all-talking all-laughing picture with a cast that reads like a "Who's Who" of Broadway. Based on the stage success by Frederick S. Isham. With cast made up of stage stars.

HARRY ROSS TRANSFERRED TO PUBLIX

Another Paramount "ace" of the Distribution Department "went Publix" last week when Harry Ross, District Manager for nearly ten years in the midwest territory, joined the Publix Real Estate Department.

Mr. Sidney Kent expressed his regret at losing so valuable a man because of the excellent job done by Ross in getting Paramount the maximum representation throughout the entire middle west. On the other hand, Mr. Kent felt he would be a great asset to Publix because of his ability to put over big deals, his detailed knowledge of conditions in every locality and his amazing acquaintance with business men in every walk of life.

Harry Ross

"In strengthening Publix with men like Harry Ross," declared Mr. Katz, "we are strengthening and solidifying our company as a whole, and that, after all, is our chief objective."

Neil F. Agnew, formerly Chicago manager, has been promoted to take Ross' place. Agnew will be replaced by J. O. Kent, who in turn, was promoted from Chicago Sales Manager.

Ross entered the picture business as an exhibitor in London, Ohio, and later at Kent, Ohio. In 1910, he joined the Buckeye Lakeshore Film Co., of Columbus, Ohio, from where he moved, after a year, to the Cadillac Exchange in Detroit and later to Cleveland. When these two companies were absorbed by the Mutual Company in 1912, Ross was placed in charge of the feature department, serving from Buffalo to St. Louis and from the entire state on the north to Tennessee on the south. After a short period as an independent distributor, he became manager of the Mutual office in Cleveland.

In 1918, Ross joined the Famous Players, taking charge of the Detroit office. His exceptional work there caused his promotion to Assistant Sales Manager to Mr. Kent at New York. New York City didn't particularly appeal to him so he asked to be transferred to the field. When this could be arranged, he was made District Manager over Detroit, Buffalo and Cleveland, to which were later

added Cincinnati, Indianapolis, Columbus and Louisville, Ky. In 1924, he was transferred to Chicago, his district comprising Chicago, Detroit, Milwaukee and Peoria, to which, in 1927, were added Cleveland, Cincinnati, Columbus, Indianapolis and Pittsburgh. This was later changed to the four offices, Chicago, Detroit, Milwaukee and Indianapolis, which he now leaves.

HIGH SPEED EXPLOITATION!

Here are John Blum, bill poster for the Paramount, Waterloo, Ia., and his dog, "Tag," who sits on the hood of the car in his "Paramount" coat and does tricks while John drives through the town and country in his fiery red Ford. One of the accomplishments of the dog, it is alleged, is his ability to say "Mama." His trainer guarantees that within a short time he will be able to say "Paramount."



HONEST PRESS AGENT PRAISED

Famous Columnist Repeats What PUBLIX OPINION Has Always Told You!

Sept 7, 1929

NEW YORK Day by Day

By O. O. McIntyre

A PARK ROW cynic recently observed that modern journalism has become merely a stepping stone for good newspaper men into the flowery field of press agency. He has been able to list 500 former reporters and editors who have gone over to exploitation.

While many are attached to hotels, theatres, corporations and such, an increasing number are launched "on their own" as free lance members of a growing fraternity. Any number have glittering offices in luxurious office buildings along Fifth and Madison avenues.

The king pin of the guild perhaps is Ivy Lee, who dabbles in public relations for the Rockefellers and sundry high powered interests. Mr. Lee has a elaborate quarters downtown and an enormous staff. He makes speeches in a highway coat and has a daughter recently presented to the Court of St. James.

There are reputed to be six men in the profession whose incomes range from \$50,000 to \$150,000 a year. But the average income among lesser members of the fraternity is from \$100 to \$250 a week. The press agent, suggesting the candy sign "Fresh Every Hour," is no more.

He was once a spectacular fellow who sported a checkered suit, a diamond stud and was the proverbial Good Time Charlie along Park Row drink resorts. Today the successful embody a studied dignity and silken voiced manner. Even theatrical press agents shy at "stunt stories."

The new type makes no effort whatever to trick city editors with "planted" yarns. He knows that means his professional demise. Nor does he write flamboyant screeds. Indeed, the best of them rarely write a line. They use the telephone and are courtously received at news desks.

It was long ago discovered that publicity is not only cheap but actually harmful to the person or enterprise exploited. Stage and screen stars, as well as public men have been "killed" off by it. The worthy publicity man offers only fact: that may be easily verified.

WE
TOLD
YOU SO!

This is the Best reason
in the world for
framing and hanging in
your office, that
reproduction of page 2
of PUBLIX OPINION of
August 3, 1929. If you haven't
got me, write to us and we'll
send it.

O. O. McIntyre
is the world's
highest paid
syndicated
columnist.
Nearly 200
cities read
his daily
column.
HE'S TALKING
ABOUT PUBLIX
WHICH HE SAID

HERE'S A STORY TO PLANT TODAY

Declaring himself in full accord with the proclamation issued by President Hoover, recommending the observance of the week of October 6 as Fire Prevention Week, Sam Katz, President of Publix Theatres, today issued an edict to the managers of the 1,200 Publix Theatres, scattered throughout the United

States, urging them, as guardians of civic institutions, to concentrate upon the eliminating of all fire hazards, by the method of fire drills, to be participated in by the theatre staff, two or three times during Fire Prevention Week. Publix theatres of which (your theatre name) is one, are equipped 80 per cent in excess of required standards and safely constructed, to meet all emergencies that may arise in a community meeting place.

Publix Theatres are so intelligently managed that a person entering any one of the 1,200 widely scattered Publix theatres, may do so in a perfectly secure frame of mind. The entire staff is so well trained that it is high impossible for any sort of a "mad rush" to start in a publix theatre.

Have newspaper photographers at your fire drills, so that they can use the picture in their paper to emphasize the above story.

CHURCHES TURN ABOUT FACE ON FILMS

The report that the Federal Council of Churches of Christ in America, will not agitate for censorship is taken as an indication that churchmen finally have decided to seek the good in motion pictures, instead of wringing their hands and moaning over the imaginary evils of the screen.

As further evidence of their good faith, a commission has been appointed to select worthwhile pictures, which will be formally recommended to church members. Since 153 persons attend a movie show in this country for each one who attends a religious service, the scheme may become mutually profitable.

Not only will this attitude on the part of the church increase the patronage of the picture theatres, due to the recommendation of worthwhile films, but the change from the repugnant attitude of censorship to an interest in a subject so near the hearts of so many people may indirectly boost attendance in the churches.

BIG-EAR STORY FROM TEXAS EASY BET

The manager of the Publix Olympia Theatre in Lynn, Mass., lifted the drawing in PUBLIX OPINION of a few issues back, and planted it with a big local story about his ushers getting big-eared from detecting sound. The story originated with Jack Chalmers in Publix Houston, Texas, operations and Mr. Chalmers will be happy to know that his brainchild is being copied successfully in scores of Publix cities. The reason we print this stuff is to again emphasize the REPEATABLE value of good ideas and copy, and to again urge you—not as vanity tickling—but as circuit building progress, to send us your pet stunts so we can pass 'em on to the rest of the circuit.

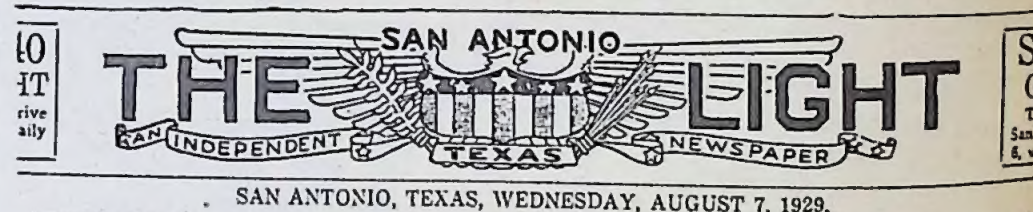
"SWEETIE" MADE 'EM RAVE!

The following telegram was received by Mr. Sidney Kent from Vice-President Jesse L. Lasky on the preview of "Sweetie":

We previewed Sweetie last night and I have never seen any picture in my experience play better or please the public more than this production. Picture is nine thousand feet and is full of tremendous laughs and received enthusiastic spontaneous applause in many spots. Audience reaction could not have been better and beyond shadow of any possible doubt this is long run picture of super box office quality. I understand you have scheduled it for Paramount, October Eighteenth, I think it is great mistake for you to book this particular picture before you see it as we here all feel it will do record business for long run at Rivoli or Rialto and should be set up for long runs wherever possible throughout country. After you have seen Sweetie you will agree it warrants same exploitation and handling that Dance of Life received, as it is a real special in which Nancy Carroll, Jack Oakie, Helen Kane, William Austin and several other very fine players give brilliant performances. I do not hesitate to compare it to Good News and several New Yorkers present last night expressed their opinion it is better entertainment than even Good News which they had seen several times in New York. I believe Sweetie is best musical comedy and will be most popular musical comedy made by any company to date. Spread the news about this great money picture. Will have print for you by time I arrive Thursday. Regards, Jesse L. Lasky.

AGAIN THEY GRABBED IT!

Such is the public interest in talking pictures that clever publicity and advertising men have no trouble whatsoever in getting space on this angle of theatre operation. The "big ear" story carried in a former issue of PUBLIX OPINION broke in two papers that we known of and now here's another one.



'SOUND USHER'

TESTS TALKIES



"Sound usher" with apparatus in hand, shown above, testing sound in aisle of theater. He "tells" volume and notifies operator, from time to time.

Artist's drawing of theater interior, with "sound usher" listening to tonal volume. He phones "chief" as size of crowd varies, changing amount heard.

At Fourmet, top, and Claude Stewart, lower, show and house managers of Publix playhouse.

GIANT FOOD SHOW WINS SPACE AND CUSTOMERS FOR BROOKLYN PARAMOUNT

If the way to a man's heart is through his stomach then a grand way to a community's heart can be the same.

So say Lou Goldberg and Ray Packett of the Brooklyn Paramount's Publicity Department, who have plenty to tell about the Food Show which was held in the Florentine Lounge of this theatre during the week of September 13th.

Tied up with the Bohack Stores, representing a chain of 550 stores doing big business in Brooklyn, the Food Show was an excellent example of thorough exploitation. In addition to comprehensive display, window and circular advertising, Goldberg conceived the idea of getting the Bohack company to distribute free to every patron a bag of groceries containing sixteen different nationally known products.

Here were some of the outstanding features of the Food Show which not only meant increased business for the house but also undoubtedly enhanced Brooklyn Paramount's good-will in every section of the Borough.

270,000 circulars were distributed

1,500 window sashes were well spotted

The sides of 110 trucks were sniped

Supplementing the above, fifty-seven ads, 300 lines, were used for two insertions in the Brooklyn and Long Island newspapers.

50,000 PAPER BAGS

One very interesting and important feature of the tie-up was the great circulation that the theatre received from the paper bags used in the distribution of the food packages to the patrons. A substantial manila bag, sufficiently attractive for permanent use, was provided by the exhibitors of the show.

On one side of this bag, in bold black type, was the name of the theatre and the food show blurb. During the week, 50,000 of these bags were distributed. Obviously, this availed a dignified type of advertising which could not have been received otherwise.

These bags, naturally, were carried directly to the homes. It meant that each patron became a walking advertisement for the theatre. Considering the thousands who could not miss seeing them in the subways, trolley cars, Long Island trains and even department stores, their value as an advertising medium could not be underestimated.

LOUNGE SPACE SOLD

Besides the reciprocal advertising value accruing to the Bohack Stores, the space in the Lounge was contributed by the theatre. Each participant in the show was assessed a charge of \$350 by the Bohack Stores.

The revenue from the exhibitors was pooled to purchase advertising space and to help defray incidental costs. The display booths, also constructed by the exhibitors from their own funds, were effectively designed in a color scheme of red, blue and green, blending with the decorative features of the Florentine Lounge.

The Bohack organization, in addition to the general co-operation, budgeted a special fund to buy tickets for their 3,500 employees. In commenting on the success of the show, officers of the company expressed much enthusiasm over the splendid results and are planning to conduct a similar exhibition next year.

Among the national advertisers who participated were Lucky Strike, Swifts, Kirsh's Ginger Ale, Virginia Sweet Pancake Flour, Brillo, Gold Medal Salad Dressing, Toddy, Herb-Ox, Minute Jelly, Rockwood Chocolate Bars and Worcester Salt.

4 PARAMOUNT SUPER-HITS IN 2 WEEKS

(Continued from Page 1)

teasing the curiosity and interest of the public at once, the following short, meaty resumes are given on those pictures about which no information has been previously available.

1. **WHY BRING THAT UP?** See Manual No. 1092, Sept. 18, 1929.

2. **APPLAUSE.** First complete example of phrase, "NEW SHOW WORLD" in that it contains new personalities, new treatment and new technique. An elemental love story. Full of passion and conflict between mother love and romantic love, spiritual love and sordid love, love that sacrifices everything and love that demands everything. It's the story of a veteran trouper, portrayed by Helen Morgan, who craves applause. Her daughter grows up and takes that applause away from her. Tense with gripping, dramatic scenes. Based on popular novel (Bookstore tie-up) of the same name by Beth Brown. Directed by Rouben Mamoulian, who directed the Theatre Guild plays, "Porgy," "Wings Over Europe," etc.

Helen Morgan, known to London and New York stages as the "queen of the blues singers," makes a successful debut in this highly emotional, dramatic characterization. She is one of Broadway's most popular musical comedy stars, having played the principal role in "Americana," Ziegfeld's "Show Boat," was a headliner on Ziegfeld's "Roof" and is now scoring heavily in the musical play, "Sweet Adeline."

3. **WELCOME DANGER.** See PUBLIX OPINION, Vol. II, No. 53, June 8, 1929, page 9, for information on this picture.

4. **SATURDAY NIGHT KID.** Clara Bow's third all-talking picture is an original story written especially for her by George Abbott and John V. A. Weaver, two of Broadway's ace playwrights. A. Edward Sutherland, who co-directed "Close Harmony" and "Dance of Life" with John Cromwell and previously directed the funniest of the Beery-Hatton comedies, directs this picture. Snappy, wise-cracking dialogue by Lloyd Corrigan and Edward Paramore, Jr.

Clara Bow is supported by James Hall, Jean Arthur and a competent cast in a story which deals with department store life. Bow and Arthur, who are sisters, and Hall are clerks in the store. They all live at a boarding house run by a bootlegger and gambler with whom Arthur places small bets. Through Bow's influence, Hall is promoted to floor walker and Arthur makes a play for him. Arthur loses the Welfare club's money on a race horse bet and Bow wins the money back in a crap game. Hall realizes his mistake and the two lovers are reconciled.

Because of the excellent reports received on this picture, it has been booked at the New York Paramount for 2 weeks.

OOPS, BEG PARDON!

In the last issue of PUBLIX OPINION, the pictures of Ellis Brodie, manager of the Palace Theatre in Haverhill, Mass., and Theatre in Chattanooga, manager of James L. Cartwright, manager of the State Theatre in Chattanooga, Tenn., inadvertently were transposed. We humbly beg the pardon of both of these managers for this error in "Meet the Boys."

MEET THE BOYS!

To promote acquaintance, respect and mutual understanding of the splendid individuals who comprise Publix, these one-minute biographies are offered. They're not printed as vanity ticklers for the showmen here portrayed. We want the photo and biography of everyone in Publix.

FRANK A. VENNETT

A theatre manager who has been in musical, dramatic stock and vaudeville, as a singer, is Frank A. Vennett of the Central Theatre in Biddeford, Me.



F. A. Vennett

Vennett entered the theatrical business in 1914, working in Westbury, R. I., at the Opera House. When the war broke out, he enlisted in the U. S. Army. He later became a top sergeant. In 1919, Vennett obtained a position with Pathe, in Canada, as salesman. He remained with this organization for about three years and then "switched" to Universal, doing special work in Canada. He returned to the States in 1924 and was appointed manager of his present theatre.

O. G. FINLEY

O. G. Finley has had the benefit of many years of theatre training. He was assistant manager of the Orpheum Theatre, South Bend, Indiana, for more than a year. Axiomatic to acquaint himself with Publix Theatre operation, he resigned and took a job as a doorman of the Publix Grand Theatre, Tampa, Fla. In 1925, he was transferred to the Strand Theatre, in the same city, as assistant manager. On October 1, 1926, Finley was re-assigned to the Grand, but this time as manager. He remained at this theatre for about a year when he was assigned to his present position as manager of the Seminole in Tampa.



O. G. Finley

Strand Theatre, in the same city, as assistant manager. On October 1, 1926, Finley was re-assigned to the Grand, but this time as manager. He remained at this theatre for about a year when he was assigned to his present position as manager of the Seminole in Tampa.

ARTHUR SWANKE

The present manager of the Strand, Anderson, S. C., Arthur Swanke, has been connected with the show business for about eight years. He entered this field due to the persuasion of Barry Burke, now District Manager and Harry Gould, manager at Fort Worth, Texas. Photos of Swanke's lobbies, pictures of his posters, layouts and copy of his newspaper ads have been published in many trade papers, because of their exceptional exploitation value.

A. Swanke

He was associated with the Saenger Theatre, at Jackson, Miss. and Baton Rouge, La., for some time. He also was graduated from the Saenger Training School, conducted by John F. Barry, former head of the Publix Managers School. Swanke obtained much of his theatre experience at El Dorado, Ark.

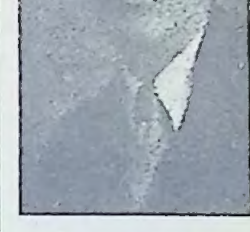
WALTER M. FEIST

Walter M. Feist has had the experience of sales promotion and advertising to aid him in theatre management. Feist is manager of the Strand in St. Paul, Minn. He was employed as doorman of the State Theatre in Minneapolis on August 3rd, 1928. His business acumen and foresight, gained by his many years in the advertising and sales promotion industry, stood him in good stead, because he was shortly afterwards promoted to the Lyric in Minneapolis as house manager. A few months later he was transferred to his present assignment.

W. M. Feist

MAURICE GABLE

Maurice Gable, manager of the Circle theatre, Indianapolis, Ind., was born in Frankfort, Indiana, October 15, 1902. He received all of his schooling at Frankfort, being graduated from Frankfort High School in 1922.



M. Gable

Upon leaving high school he traveled for three years in the West and South. His first theatre position was at the Conley Theatre in Frankfort, where he was secretary-treasurer for one year. Later he was employed by the Fitzpatrick and McElroy Co., Chicago, in the booking department. Going to Indianapolis, Gable obtained a job with Paramount, in the accounting department.

JOSEPH J. SULLIVAN

Joseph J. Sullivan embarked upon his theatre career in 1917 as usher in the Empire Theatre, Salem, Mass. He remained at this theatre in that capacity for about four years and then was promoted to the position of advertising agent, which he held for three years. In 1925 Sullivan was appointed treasurer and assistant manager of that theatre, now under the ownership of Gordon Olympia Theatres.



J. J. Sullivan

In 1926 he was assigned to the Federal Theatre in Salem, Mass., as assistant manager, where he remained for one year and was then transferred to his present managerial post, the Strand in Somerville, Mass. Mr. Sullivan has had experience in stage theatricals and has at times worked in the projection room.

MORE DOPE ON "SWEETIE"

Arch Reeve sends in his impressions of the preview of "Sweetie":

Seldom have I seen such an enthusiastic audience reaction as that which greeted "Sweetie" at its preview at Westlake Theatre last night. Roars of laughter and applause convinced me it is a certain box office sensation and worth special handling and long runs in every situation possible. It has five song hits, three of them sung by Helen Kane. It has three comedians Jack Oakie, Stuart Erwin and William Austin. It has romance provided by Nancy Carroll and Stanley Smith. It has climax played for action suspense and laughs on football field which provides seasonal timeliness. Story dialogue and gags by George Marion, Jr. and Lloyd Corrigan and direction by Frank Tuttle are great. "Sweetie" is without a doubt another new show world bull's-eye. Please do not underestimate it for it is a real surprise package. Regards, Arch Reeve.

'Gold Diggers' Wrecks Records in Detroit

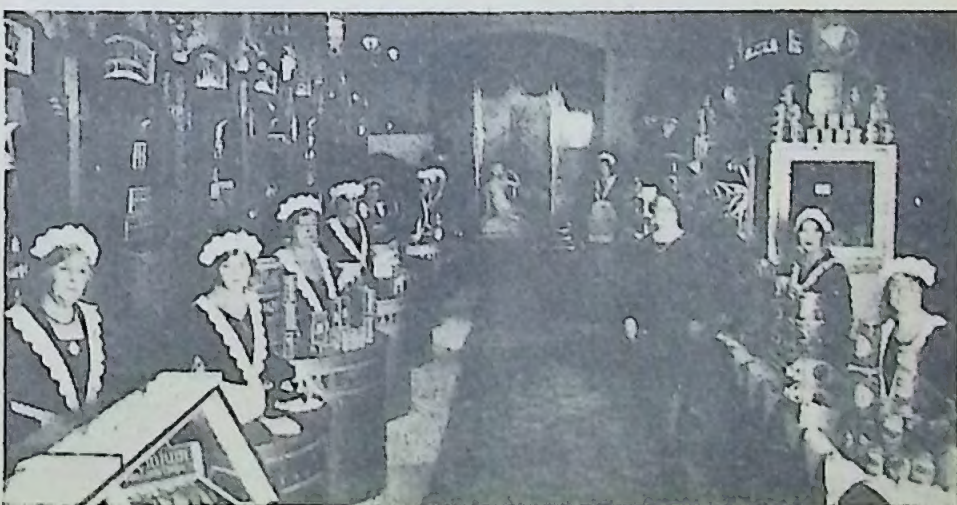
One of the greatest record-wreckers which came into the Paramount Theatre, Detroit, is "Gold Diggers of Broadway," the latest sensation there. This all-talking, singing and dancing screen version of Avery Hopwood's famous stage play with Ann Pennington, Winnie Lightner, Conway Tearle, Lilyan Tashman, Nick Lucas and Nancy Welford, is knocking 'em dead in Detroit, just as it is on Broadway at \$2.

Get Ready for Harvest by Exploiting 'Illusion'

Wise showmen will take a tip from the enormous box-office receipts piled up by the intelligent presentation and exploitation of "Illusion," Paramount's New Show World ace, which is reaping a rich harvest throughout the country. Buddy Rogers and Nancy Carroll form a combination which is easy to sell. A best selling novel by Arthur Train, romance, three song hits, all sold in advance—these are some of the factors which make this picture a sure-fire hit.

FREE SAMPLES FOR PATRONS

At this food show in the Florentine Room of the Brooklyn Paramount Theatre last week, patrons were given free samples of food-stuffs to carry home with them. For their convenience, huge paper bags were supplied in which to carry the samples. The theatre's advertisement was printed on each bag.



"NEW YORKER" PORTRAYS ADOLPH ZUKOR

EVEN SATIRIC MAGAZINE FINDS NOTHING BUT PRAISE FOR PARAMOUNT'S CHIEF

A recent issue of "THE NEW YORKER," which is the smart and some times smart-alec publication for the cliff-dweller belt, carried a word-portrait of Adolph Zukor as viewed by one Nivin Busch, Jr. It is reproduced by PUBLIX OPINION because even in some of the exaggerations, those of us who know Mr. Zukor will find interesting reading. Any person who reached an outstanding position in life, such as has been attained by Mr. Zukor, is viewed in various lights. His followers and employees who know him best, will swiftly spot the inaccuracies and revel in the correctness of the laudatory parts of the description.

PROFILES Paramount's Patriarch

Like the employees of all big companies, the people who work for Paramount-Famous-Lasky try to humanize their position by finding, or if necessary inventing, some trait in their president to which they can attach a nickname. They call Adolph Zukor "Pop." Many of them have never seen him, of course, but the name has more than a casual relevance; Zukor's paternal attitude is not limited to his own organization but extended impartially to the industry at large. He thought up the present scheme whereby producing companies set up their own censorship; it was he who persuaded Will Hays to leave the Cabinet and come in as Super-Censor.

As a further preventive of scandals in Hollywood, he started a school where young people on contract to Paramount were taught decorum. These pupils, selected by contests conducted in various colleges, learned how to conduct themselves before the camera and at the same time were given classes in sociology and English literature, and lectured on the value of sobriety and an early bedtime.

Zukor is surprised when anybody criticizes his gestures for improving the social tone of the cinema as publicity schemes. Recently he told the head of his exploitation department that he was going to change the name of a picture which was about to be released and which was called "The Woman Who Needed Killing." When the exploitation official protested that a great deal had already been spent advertising this title, Zukor got excited and behaved the way he always does when something has annoyed him—scratching his head and neck as though they were itching, as he walks rapidly up and down the carpet in front of the desk in his small, oak-paneled office on the eleventh floor of the Paramount Building.

Honors Womanhood

His mood, as usual, brought results. The first spreads were called in and others issued in which the original title was changed to "A Dangerous Woman." Apparently something about saying that a woman needed killing seemed to Zukor a slur on womanhood, perhaps indirectly on mothers; as such it challenged the most important conviction of his character—his respect for the institution of the family.

For some time Zukor had kept close daily contact with his business, principally through the reports of his treasurers and occasional conferences on policy in the offices in Times Square. He was seen at the Hollywood studio so seldom that rumors grew up about him. It was said that, having made a huge fortune, he had retired, leaving most of his in-

terests in charge of Benjamin Schulberg, manager of West Coast production. There was a good deal of surprise when he appeared without warning in California last fall and took active control of the affairs of the Paramount Company there.

He turned up at a time of excitement and confusion. Every company in Hollywood was reorganizing to produce dialogue pictures. Like other producers, Zukor did not know much about sound production, except that there were probably enormous profits in it. He had to find out about it, and he conducted his investigations in person. Since he went around without the cortege of secretaries and publicity-men usually attached to film magnates, he was not always recognized by the actors whom he watched at work or the technicians whom he cornered on production lots and questioned about costs.

Benign and Cordial

His inconspicuousness is not due to lack of personality but to his looking so much like hundreds of other men of his age and race. He is short, well-knit, rough-skinned, with a crafty, energetic face and a cauliflower ear. He is fifty-six years old, and the close-cut hair, bordering his high, round forehead, is turning gray. When he talks, his eyes look sharp and calculating, but at other times they have a placid, almost benevolent expression, as though continually replenished from some inner source of confidence. He looks taller sitting down than standing up, and it is easy to imagine him dining, as he sometimes does, with forty of his relatives, benign and cordial at the end of a long table.

That in business he is not regarded as the amiable character he appears to his large family may be owing to his early training in wholesale furs—a trade in which he had a hard time for a while. Before he learned how to stitch furs he worked for an upholsterer in Second Avenue but quit because he was so small that holding down sofa springs while he tacked batting over them exhausted him. A lot of things had happened to him before he began to make money in the movies.

What is important in a story like his can be suggested by many somewhat isolated facts. Little Zukor coming over from Riese, Hungary, when he was fifteen, with forty dollars sewed in his waistcoat, met at the dock by Hungarian cousins then living in Brooklyn... going to night school to learn English, particularly hard for all Hungarians because of the difference in word-roots... learning to box, and getting one ear flattened and puffed in a way it was to stay for the rest of his life... learning to play baseball, too, and being introduced one Sunday on the edge of a baseball lot to a dark-haired girl named Lottie Kaufman... falling in love with her at a pinhole game in her house... making profits in furs, clearing away his debts, and one day marrying Lottie Kaufman in the synagogue in the presence of all her relatives, a numerous con-

gregation of dark-eyed, able-bodied people.

Joins Marcus Loew

After his marriage Zukor lived in the Bronx across the street from another furrier whose round head with its thick eyebrows and mustache looked like a baseball to which twists of horsehair had been glued. This furrier, whose name was Marcus Loew, went into the theatre business and Zukor invested some money in the company he formed.

For some time the returns on the Loew stock kept the Zukors prosperous, although his other investments brought in meagre returns. Adolph had sold his fur business and bought a downtown penny arcade, which he sold a few months later without making any profit. He invested in a sideshow project called Hale's Tours, in which a crude movie of Mont Blanc was shown in a gallery which rocked and swayed to simulate the movement of an observation car. His partner, William A. Brady, was already well-known as a producer. Zukor had met him while he owned the penny arcade. Hale's Tours made money at first, then got into debt and did not recoup its losses even when Zukor added to the travelogue a cinema with a real story—"The Great Train Robbery." Eventually the partners sold out Hale's Tours but continued their association in other enterprises. Investing in a small way in various of Brady's schemes, Zukor spent most of his time managing a movie theatre in Fourteenth Street.

Zukor ran the Fourteenth Street Theatre for seven years. He used his spare time to find out how pictures were made. He hung around the studios of the Biograph Company, then one of the leading producers, asking questions and watching how things were done. Unlike Brady, he thought that there was more chance of making money in pictures than in productions for the legitimate stage. During this period as an exhibitor he was making plans to produce pictures himself.

'Too Speculative'

When he was ready to form a company he invited Brady to come in with him. Brady refused because he thought the venture was too speculative, but Zukor went ahead with his plans just the same. Without a financial backer, with no experience in making pictures, without even a license from the "trust" of ten companies that controlled the existing patents on cameras and films, he introduced his new company to the trade by presenting Sarah Bernhardt in a French cinema called "Queen Elizabeth," at the Lyceum Theatre, in July, 1912.

When asked now to explain his success, Zukor generally says that he rode a tide. He has also been known to tell young men that there are no large profits in the moving-picture business. These statements are not inspired so much by modesty as by a superstitious unwillingness to analyze what has turned out well. As a matter of fact, Famous Players succeeded because it was founded on a policy that had been thought out beforehand with the greatest care and even brilliance. Up to that time producers had not advertised their actors and had paid them as little as they could. Zukor decided that no matter what it cost, he would get people famous on the legitimate stage to work for him. One night on a scratch pad he wrote a slogan: "Famous Players in Famous Plays."

From a tiny but fierce trade war waged by a group of unstable little companies, the cinema industry developed in the next four years like a plant in one of those educational films in which growth-processes usually occupying months take place before your eyes in a few minutes. During the first six months of operation in 1912 Zukor's company was on the verge

THE LEADER



Adolph Zukor

of bankruptcy three times—twice on a payday—occasions when somehow or other he managed to raise loans—and once when the studio burned down.

Leading the Field

By 1916 he was leading his field and his assets were so fluid that he could not tell whether they were worth ten million or twenty-five million dollars. He broke the so-called trust and merged Famous Players with Jesse Lasky's independent corporation with himself as president of the new company and Lasky as vice-president in charge of production. Famous Players-Lasky bought the great distributing company, Paramount, and then the theatres—now about seven hundred of them—belonging to the Publix string. The talk-of merger with Warner Brothers involves a total of twenty-four hundred motion-picture theatres, and envisages the largest chain in the United States.

Before Mary Pickford left him to go with United Artists, Zukor had increased her pay from twenty thousand dollars to a quarter of a million a year; from producing eight or ten pictures annually he had come to produce more than a hundred and fifty. S. R. Kent, whom he raised from a humble position to general managership of his combined companies, makes about a hundred and fifty thousand a year; Benjamin Schulberg, who came to Famous Players as publicity-man, is now in charge of West Coast production at about two hundred thousand; Walter Wanger has charge of eastern production at almost as much. Although he pays sums of this kind to officials working for him, Zukor for a long time kept himself on a pittance of fifty thousand a year so as to save money for the company.

One thing that helped his success is his habit of enforcing his own judgment in matters of cash business but subordinating it in artistic problems to people whom he considers better qualified than he is. He was one of the first producers to hire professors to advise his directors on historical settings.

Never Confident

When he has to decide himself some question involving taste, like the decoration of the Paramount Theatre, he is never confident. On the afternoon before the theatre was opened he stood in the lobby looking speculatively at the fountain, the nymphs in ormolu, and the Gargantuan chandeliers.

"Maybe it's not good enough; we don't know yet."

His doubts ended when Otto Kahn appeared and told him he liked the decorations, a statement that encouraged Zukor to make one of his rare public speeches. He talks the English he learned on the fur bench but makes it impressive for its integrated, terse content. He often uses the phrase "first-class" or "high-class"—

others are "cash on the dot" and "fifty-fifty."

An English author whom he met at dinner told him that the greatest book in the language was "The Mayor of Casterbridge" and that it would make a fine picture. Zukor, whose reading is generally confined to the plots of films, had a synopsis made of Hardy's story, read it, and decided that it would make a high-class production. He had it adapted for film production several times but the adaptations never satisfied him and he is still looking for one that will.

His instinct for finding picture talent in odd places has led him to make mistakes and at times to accept rebuffs. When Lindbergh flew to Paris, Zukor, who was also there, showed a paper containing the story to one of his directors.

"Marvelous," said the director, who was looking at the text.

Zukor was looking at Lindbergh's photograph.

"You said it," he explained. "Perfect! He has—natural—a perfect face for pictures."

He made Lindbergh several offers and for some time refused to believe that he couldn't hire anyone in the world for Paramount. His failure left him with the belief that he had not offered the aviator enough money.

Likes Efficiency

He insists on an efficiency in domestic life corresponding to that of his business. When showing visitors around his big place near Nyack he surprises them with his knowledge of farming methods. He usually knows how many quarts of milk his thoroughbred cattle are giving each week. The fields around the farm and the big lawns of his estate have been modelled into a full-length golf course which he sometimes plays under a hundred and ten. When one of the Schencks beat him he began taking regular lessons from Leo Diegel, whom he engaged as his private instructor at ten thousand dollars a year. Even his Irish caretaker became inoculated with the spirit of efficiency and invented an arrangement of shotguns rigged at each cellar window to go off if burglars tried to get in. To everyone's surprise the thing went off one night and killed a marauder.

This country mansion is really two houses—a "day" house of dining-rooms and drawing-rooms, big but simply furnished, and a "night" house containing nothing but bedrooms. His week-end guests, "sometimes twenty or thirty, go from the day to the night house on a covered path. He does more entertaining in the country than in town. Usually the Zukors move to Nyack early in the spring from their apartment in the Savoy-Plaza and they stay late in the fall; Adolph and his son, Eugene, who is "assistant to the President," go to business on working days by yacht. Adolph is a Mason, a Lamb, and a Friar, but he seldom takes part in club activities; if he is not giving a party himself he likes to go to the movies with his family or play bridge with such friends as the Schencks or Felix Kahler or Jesse Lasky. He is good at bridge but never plays with anyone who does not know him well, having found that strangers do not seem to understand his passionate interest in winning.

Shows Sentiment

He used to play with Marcus Loew a lot, not always amicably. A friend who invited them both to a party was amazed to hear shouts in the bridge-room followed by the crash of a table falling. Loew came out, followed by Zukor, who was trembling with rage. After some discussion the host cleared up a point about a certain club lead and the antagonists, still refusing to speak to each other, picked up the table and went on with the rubber.

This excitability finds expression
(Continued on Page 5)

10 STORES SIGN 'VIRGINIAN' TIE - UP

in other less childish ways. The same sentimentality that makes him cry, so that he is sometimes caught in tears when the lights go on in his private projection-room after the showing of a picture, leads him also to give money away in odd kinds of charity. He sends, for instance, a private allowance to almost half the inhabitants of the Hungarian village where he was born, and pays an agent in Budapest to see how the money is used and to recommend to him other people worthy of help. He seems to feel responsible for these people, and on his visits to Riese he asks to hear their troubles and hands out money prodigally.

He is responsible also for a good many things which have no direct part in his business or his life. As virtual controller of one of the most important organizations in the film business, this little man who was too small to push down the sofa-springs, the Hungarian immigrant, the furrier, the theatre-owner, exerts an influence on popular thought and culture so extensive and powerful that it cannot be accurately appraised. Through the pictures produced in his name, he invades the imaginations of millions of people, influencing their manners, their taste in clothes and hair cuts, and even—thanks to the sound device—their speech.

Accepting this power as an inevitable part of his business, he neither uses it for idealistic betterment nor — according to his standards — degrades it. As for business, he subordinates that to nothing at all except, possibly, his family. Usually impatient of the slightest interruptions of his routine in the office, he once kept a conference of a thousand branch-managers waiting for an hour because his daughter had brought his grandson to see him. As you would expect, he took the baby into the conference-room and introduced him to the boys. Like his concern for 'cinema morals and his satisfaction when one of the actresses working for him gets married, his feeling for family shows you a pleasant side of his character. What he owns, controls, he has made part of a tribal house. He is a sort of patriarch, and at those times when he sits down to dinner with forty people of his house he must feel, looking down the table, that the promises of good harvests and many descendants made to the fathers in the old time have come out right for him.

Emil Hollander, formerly Musical Director at the Capitol Theatre, Detroit, will open at the Toledo Paramount Theatre, on Friday, September 27th, as Guest Conductor for two weeks, replacing Willy Stahl.

Mr. Benj. H. Serkowich,
"Publix Opinion,"
Paramount Building,
Dear Mr. Serkowich,

I wonder if you would be good enough to place my name on the permanent mailing list of your fine little organ "Public Opinion." We regularly receive in Australia from our Foreign Department, two copies, but unfortunately, they very seldom come as far as my office.

With kind regards,
Very cordially yours,
Mel G. Lawton,
Manager for Publicity Services
Famous, Lasky Film Service
Limited,
Sydney, Australia

By Russell Holman
Advertising Manager

Everybody who was with Paramount when we released "Behind the Front" will recall that many theatre managers after playing the picture said to us, "I wish somebody had tipped me off in advance what a box office wow that picture really was. I would have arranged my playing time to give it an extended run. I would have gotten behind it with twice the advertising and twice the enthusiasm. Both Paramount and the theatres would have made more money."

"Behind the Front" was a new type of attraction sandwiched into a program of big pictures. It made plenty of money, but it would have made more if we had yelled about it louder and sooner.

"The Lady Lies" is a "Behind the Front"! Just as big a box office knockout, though of a totally different kind!

"The Lady Lies" is a new type of attraction sandwiched into a program of big pictures. Paramount and Publix executives and delegates who saw it in rough unedited form at the St. Louis and Atlantic City conventions, know it's unusually fine. Twenty-five leading exhibitors who also saw it at the conventions voluntarily told us that no picture had ever impressed them more. They spread the news. Since then we have received scores of inquiries from all over the country as to when "The Lady Lies" would be ready. Very unusual for a picture we hadn't touted in the big special class.

Since the convention "The Lady Lies" has been improved both from the technical and censor angle. It's perfect for any class of house anywhere!

"The Lady Lies" played New York, Boston and some other key spots. The critics everywhere hailed it with superlatives and pronounced it the most powerful, dramatic, sparkling talking picture yet produced.

We have a marvelous box office property on our hands in "The Lady Lies."

Let's yell about it to the limit!

Let's not have theatre managers saying later, "If we had known how good it was we could have gotten more money out of it for Paramount and ourselves."

Let's protect theatres playing "The Lady Lies" by telling them exactly how good it is, so they can go after it 100%. *And by the same token we'll be protecting Paramount.*

Eighteen talking features and twenty-four short subjects are on the Paramount production program for the year at the Long Island studios, necessitating increased studio facilities. Area of the Eastern plant will be extended approximately twenty-five per cent to accommodate the additional production work, arising from developments in the music and sound fields.

James Leffler, manager of the Princess Theatre in Bloomington Ind., has resigned.

The Sunday feature writer for a Knoxville paper took the suggestion of Publix merchandisers and this free full page is the result. NOW all posters get careful and eager attention in Knoxville. How about repeating this in your town.

AMERICAN SPY STORY.
YOUNG PEOPLES-PAGE

KNOXVILLE, TENNESSEE, SUNDAY MORNING, AUGUST 23, 1929.

[illegible]

Nine more Public theatres have advanced their opening date one day. In Texas, the Metropolitan, Houston, the Texas, San Antonio and the Palace, Dallas, have changed their opening date policy from Saturday to Friday, profiting by the outlined advantages of a recent PUBLIC OPINION. The Saenger in New Orleans and the Paramount, Salt Lake City, have also changed from a Saturday to a Friday opening.

Other theatres that have advanced their opening date are the Paramount, Des Moines, the Capitol, Salt Lake City, and the Paramount, Omaha, which, effective September 26, will go from a Friday to a Thursday opening, and the Denver Theatre in Denver, Colo., which will change to a Wednesday opening instead of its former Thursday opening.

Six new Christie Comedy talking shorts will be released through Paramount for showing in September and October. This is a faster delivery schedule than originally contemplated. The speeding up is a result of increased demand for product.

The releases will include Raymond Griffith in "The Sleeping Porch"; Louise Fazenda in "Faro Nell, or in Old Californy"; Johnny Arthur in "Adam's Eve"; Ford Sterling in "The Fatal Forces"; "The Lady Fare," with an all-colored cast; and "Ladies Choice."

Roy Octavus Cohen, Willis Steele, Florence Ryerson, Colin Clements and Albert Cowles represent the group of prominent writing talent which is under contract for stories and dialogue on the Christie two-reelers.

James Orr, home office chief stage technician, was injured Wednesday morning, September 24, on the stage of the newly constructed Paramount Theatre, Springfield, Mass., scheduled to open the next day. A piece of steel falling from the gridiron, backstage, about 50 feet, grazed his head and knocked him unconscious. He was taken to a hospital, where the attending specialist found he was dangerously hurt.

Utilizing both sides of his lobby for a display on "Show Boat" netted Manager E. Brodie, Public Palace, Haverhill, Mass., some worthwhile publicity.

The wallboard extended the full length of the lobby on both sides and reached from the floor to the ceiling. On this was painted a Show Boat. The windows were cut-out and photos of the cast were inserted.

In addition, Brodie had seven co-operative tie-ups with merchants on records, sheet music, rollmonicas, novelty toys, books and Princess Pat Cosmetics.

Chicago's first motion picture theatre designed expressly for the presentation of talking films will be the Gateway, to be constructed in Jefferson Park on Lawrence avenue, east of Milwaukee, by Balaban & Katz. C. W. and George L. Rapp are the architects for the new house, which will seat 2,500.

THEME SONGS BECOME BIG FACTOR

Importance of advance plugs for theme songs of coming pictures is emphasized by the attention being given in Hollywood by both music publishing and film producing organizations to the business of working out new ideas and tricks along this line.

One publisher sent copies of a song from a picture now in preparation to five hundred California ministers, suggesting the possibility for a sermon on the theme and the opportunity to supplement the sermon by having the choir sing the melody, or having it played by the organist.

Requests pour into leaders of orchestras in night clubs and hotels to play theme songs from various pictures. These are made in person by patrons of the places and by wire from stay-at-homes listening in on the radio.

Since theme songs have become as prominent a factor in sound pictures as are the hit songs of legitimate musical comedies and revues, too much stress cannot be laid upon the necessity of arranging for plugs of numbers locally in advance of the opening date of pictures in which they are featured.

CHRISTIE GETS MORAN WITH MARIE DRESSLER

It looks as if the now famous team of Marie Dressler and Polly Moran would not be broken up, for Al Christie, having signed a contract some time ago with Marie Dressler to appear in one of the new talking plays for Paramount, has been able to secure Polly Moran to play along with Miss Dressler in this comic opus. The picture which is to be filmed is "Dangerous Females," said to be one of the best and funniest of the many short plays written by the well known team of Florence Ryerson and Colin Clements.

Foolish Press Stunt Sacrifices Man's Life

An ill-advised press agent stunt in Shawnee, Okla., recently resulted fatally for one of the participants. Ahrind Ruhberg, 32, who played the part of the "robber" in a fake hold-up stunt, was shot by a policeman who mistook him for the real thing. He died later in a hospital.

Ruhberg, employed by the theatre involved, ran from the lobby, pursued by a man firing blank cartridges and crying "Stop that bandit." W. N. Jones, a policeman, joined the chase and shot the "fugitive," believing the robbery to be genuine.

Bow and Rogers Hold Leads With Fan Mail

Fan mail increase of 300 and 500 respectively over the July totals are credited to Clara Bow and Charles Rogers, who continued to hold first and second places among Paramount stars during the month of August.

Despite a decrease of 600, Nancy Carroll retains third place, and Mary Brian holds fourth with a gain of 400 over the previous month. Standing of other leaders, in the order of their rank, is as follows: Gary Cooper, Richard Arlen, Neil Hamilton, James Hall, Esther Ralston, Jean Arthur, Clive Brook, Fay Wray, Maurice Chevalier and Evelyn Brent.

BLOOMINGTON CHANGES

Mr. Herman Bamberger has replaced Mr. Roy Feltus as manager of the Princess and Harris Grand Theatres, Bloomington, Ind.

BYRD ANTARCTIC DISPLAY!

Here are four views of the elaborate Byrd Antarctic display set up in the lower general lounge of the New York Paramount by the New York Times at an expenditure of over \$1,000 in remodeling alone. Airplanes, relief maps, equipment, instrument boards, miniature Byrd Polar bases and beacons, personnel pictures and descriptions, aerial routes and many other miscellaneous items comprise one of the most complete aviation and Polar expedition exhibits ever gotten together.

Thousands of dollars of free advertising was given to the Paramount by the New York Times through the columns of their paper, distributions of posters and miscellaneous tie-ups.

Furthermore, it served to stimulate interest in the Byrd expedition, the history of which will be told pictorially exclusively through Paramount News.



PAT McGEE HAS EXTENSIVE CAMPAIGN

Oklahoma City, Okla., was aware of the "Greater Movies Season," during September and October at the Publix Capitol and Criterion Theatres, by the extensive campaign of City Manager Pat McGee.

After McGee had run special trailers about the event, he secured, through the assistance of Arch Reeve, photographs of Buddy Rogers, Jack Oakie, Kay Francis and Richard Arlen, each holding a blackboard on which was lettered: "To Oklahoma City—The New Show World productions will give you your Greatest Movie Season." The blackboard containing signatures of other screen stars was placed in the lobby of one of the theatres. Special banners, using a loud orange cover with green fringe, were made up for each house and placed above the marquee.

Novelty booklets were prepared, carrying copy on sixteen different productions which were to be shown during the "Greater Movie Season." The cover of the booklet showed Buddy Rogers posing with a blackboard on which was lettered the New Show World productions. One thousand mirrors, with copy attached, were distributed. The grosses at both theatres were truly indicative that the extensive campaign brought results.

Greene Murder Case Preview Gets Results

The reporters of Youngstown, Ohio, were so elated over guessing the murderer of "The Greene Murder Case," in contesting with the police at a special preview given by Paul Ellis, manager of the Publix Paramount Theatre, that they gave plenty of free space to the event, giving the theatre name, playdate, etc. eye-catching position.

Has It Fire? Has It Feeling?

Ask That of Every Advertisement
You Consider Publishing

A foremost judge of advertising gives this as his rule for weighing the value of an advertisement, which seems to be a good one:

He says that he starts by looking for a certain two qualities in every advertisement submitted to him, qualities which without exception have characterized every great salesman he has ever known. If the ad lacks those qualities, he rejects it.

He calls them "Fire and Feeling." Elements which, possessed, make one man a super-salesman. And lacked, another a misfit. Which make one ad sway millions to buy. And left out, make another a costly mediocrity.

But what are they?

Not boast or bombast. For the whispered word is often more potent than the shouted.

Not merely words. But words that start a Train of Thought in a "prospective's" mind. Not "clever" headlines. But headlines that GRIP THE INTEREST of the millions. Not merely pictures. But pictures that SELL GOODS.

And—above all—those elements all in compelling combination. Headline,

"story," pictures, type, and arrangement—combined with the "Fire and Feeling" that leave the same impression on the reading millions as the master salesman leaves on his prospects.

Anyone with the slightest knowledge of advertising can discern quickly whether or not an advertisement embodies those essential selling factors.

If dramatic headlines are set in weak type, change to bold type. For weak type may take the words' drama out.

If weak headlines are set in strong type, get other headlines. For strong type will not make weak words convincing.

If poor illustrations interfere with the drama of your ad, get others before you publish it. That may save you thousands.

If the copy doesn't grip you with its interest; if its words are just so many words that fill space—try again.

There is "Fire and Feeling" in every product. Fire and Feeling that can be brought out in its advertising.

Ads with it surpass the other kind in sales results. And sales results are the common-sense goal of advertising.

NEWS VALUES RECOGNIZED IN TOLEDO

The latest of the big daily newspapers to recognize the value of theatre and motion picture news in attracting reader interest and boosting circulation is the Toledo Blade. To a more limited extent the Toledo News-Bee is following suit.

The Blade is pepping up its dramatic and movie pages by the liberal use of art and the publication of many interesting news features concerning personalities of stage and screen, as well as theatre operations.

Substantial increases in circulation reflect the response in interest on the part of its readers, and the idea, which has been hailed everywhere by far sighted newspapermen and theatre managers as a smart move, seems to have again justified itself.

News of the theatre, particularly of the picture world, seems destined to follow sport news and radio news toward general recognition as subject matter with definite reader interest. Newspaper executives are becoming convinced that it is unprofitable to ignore the appeal of such items to a majority of their readers.

TWIN BEDS IN LOBBY

Manager Guy Bryson fitted up his lobby with twin beds furnished by a local furniture store to advertise "Twin Beds" playing at the Publix Egyptian Theatre, Greenville, S. C. The store also gave him prominent window displays.

SAVE THIS FOR IDEA - AMMUNITION

CLEAR THINKING CITIZENS BEAT SUNDAY CLOSING

Gulfport, Miss., where Publix Theatres have interests, recently emerged victorious in a Sunday movie closing fight.

The New Orleans "Item" devotes considerable thought to the whole question, and PUBLIX OPINION reprints it in order to furnish you with ammunition in the form of ideas, logic and good copy in case you ever find yourself faced by the same situation. Save this, after you've read it. It's a sane, temperate exposition of the case.

Common sense and Christian tolerance won another victory in Gulfport last week when another jury acquitted another squad of men operating another picture show on Sunday. This was the second acquittal. And this time the Mayor of the City had found all these men guilty of the heinous offense in question. The jury was quite representative of the average plain people of the city.

This picture was undoubtedly shown on Sunday by somebody. It is quite clear, from the circumstances, that the ones who showed it could scarcely have been anybody save those who were on trial. Yet they are triumphantly acquitted. And a large crowd approves the verdict with loud enthusiasm.

ENDS CRUSADE

We presume that ends the Gulfport crusade for gloomy Sundays. For the Mayor announced, after finding the picture-operators, that if a jury acquitted them, on appeal, he would take no further steps to enforce the unpopular and impracticable ordinance under which these charges were made.

This Gulfport episode is generally absurd. It presents one or two angles that show the town in a ridiculous if not a humiliating light. Several obsolete, stupid, and impudent laws exist in Mississippi for the purpose of making the Lord's Day as dismal and unhappy for His beloved children as possible. Among them are laws against fishing, cigar selling, drug store operation, and what not. It is eminently ridiculous to select one single item from the long list of such brutal crimes and run to the Mayor with a petition against it.

When the desperate criminals, thus brought to bay, complain to the Mayor that the City is full of other dangerous outlaws just like them, and demand that His Worship proceed against these others too, he replies that he will do it—If somebody will come to court and make affidavits against them.

'CRUSH THE SHOW'

He knows that the fish are biting, and the soda water is fizzing, and the tobacco is smoking, and all the other wicked and seditious evils are in full blow—so he will crush the accursed picture show!

And why? Only because some gloomy burgers who find a mournful pleasure in the sufferings of their healthier-minded brothers and sisters, and don't want to look at pictures on Sundays themselves, have determined that nobody else must look at them. The brethren of gloom prefer to spend their Sundays in church, or out fishing, or at gossip in the corner drug store, or abroad in the family car.

So they decide that every be-lieghted wretch who prefers to find his revelry at a picture show shall be shorn of his joy. Hence they make nobly off to the Mayor and demand that he shall crush the picture show.

After they get in from their fishing, in other words, and smoke their cigar, and drink their ice cream soda, they take enough time off on a busy Sunday to put the picture-lovers in distress, before setting out for a godly pleasure jaunt in the old flivver or the new limousine.

WARRANTS ASKED

The poor, harassed Mayor, beset at opposite angles, weakly invites the zealous Blue Noses and their tired townsmen to swear out warrants against each other at wholesale, every time anybody espies anybody else doing anything pleasant within the sacred limits of the metropolis—and he will deal with them as justly as ever old Torquemada did with a heretic.

The wicked who want to look at pictures have shown vastly more human tolerance and Christian charity, under this invitation from the Burgomaster, than the pious brethren who smell sulphur in the air of the picture house, and see Gehenna ablaze in the lobby every time the doors open on a Sunday. They have had the good sense and the charity not to annoy all their other neighbors merely because a few of their neighbors have been annoying them. They have left the fishermen, the smokers, and the soda-drinkers to The Lord. To do otherwise would be as offensive as Blue Noserism itself—and entirely un-Christian in spirit and practice. It never was Christian to compel other people to be Christians, and Christ never did it himself. But all his commands have been broken by

Special Edition Promoted in Anderson

Arthur Swanke, manager of the Strand Theatre in Anderson, S. C., celebrated Paramount Month by promoting a special edition of the local newspaper, The Independent & Tribune. It was filled with photographs and publicity on current and coming pictures, congratulatory advertisements and institutional copy.

Although the manager does everything around his theatre, including the building and painting of fronts, he found time to put over the special edition single handed, selling and writing it himself.

vain zealots in their efforts to do it.

VICTIMS TOLERANT

So the victims of Blue Noserism display a sound Christian regard, and also the respect demanded by human courtesy, to the innocent preferences of their neighbors, on Sunday as well as other days. They go about their own business. And the juries acquit them. Thus the dismal machinations of the Blue Noses, and the ministrations of the Mayor, come to naught, and the Burgomaster doubtless sees the error of his way. So be it. It is better for Gulfport.

We are cursed by a lot of obsolete laws that come down to us from more ignorant and gloomier generations. No healthy-minded citizen has the faintest idea of obeying them. The gloomiest Blue Nose himself has no idea of obeying them—save only one or two that he selects for the purpose. In order to preen his vanity by being more law-abiding than other people, or to gratify his malice by annoying other people.

FORGOTTEN LAWS

Most of these "laws" in fact, have been forgotten by us. We disobey them without knowing it. We are always surprised when some legal gravedigger drags a batch of them out of their mould and lists them for us. They excite a passing wonder that men could once have been so silly. Then they pass back into their oblivion.

The best thing to do with them, in every state in the Union, is to rake them together in one sweep—all the stupid, brutal impositions on the liberty, the conscience, and the innocent pleasure, of men and women. That is the ordinary way with laws that ordinary people of ordinary industry and virtue have entirely ignored and forgotten, and don't intend to obey.

It merely makes communities ridiculous and burgomasters perspire, and fills fellow-citizens with dislike, and even rancor, toward each other, to raise such foolish issues as that recently troubling Gulfport. It makes our own people hate each other while outside people laugh at all of us.

JURIES AID CAUSE

Juries have a way of expressing public opinion on laws that is very healthful. That is one of the best things about our ancient jury system. It often saves us a lot of trouble. So long as juries may decide which laws shall fall, and be left ignored, and then forgotten, it won't be necessary to fight and slaughter each other over such matters.

That is one step in the process of "nullification." The lawyer who doesn't recognize or accept nullification as a process inseparable, in certain cases, from human nature under social rule, is either an ignorant pefffogger or a deceitful shyster.

We hope the decisions of two juries on Sunday pictures in Gulfport will put an end to that debate. This will be best for the whole Gulf Coast, as well as for Gulfport.

Another Canny Showman Heard From!

TO ALL MANAGERS:

Beg to call your attention to some of the interesting items found in Publix Opinion, week of September 14:

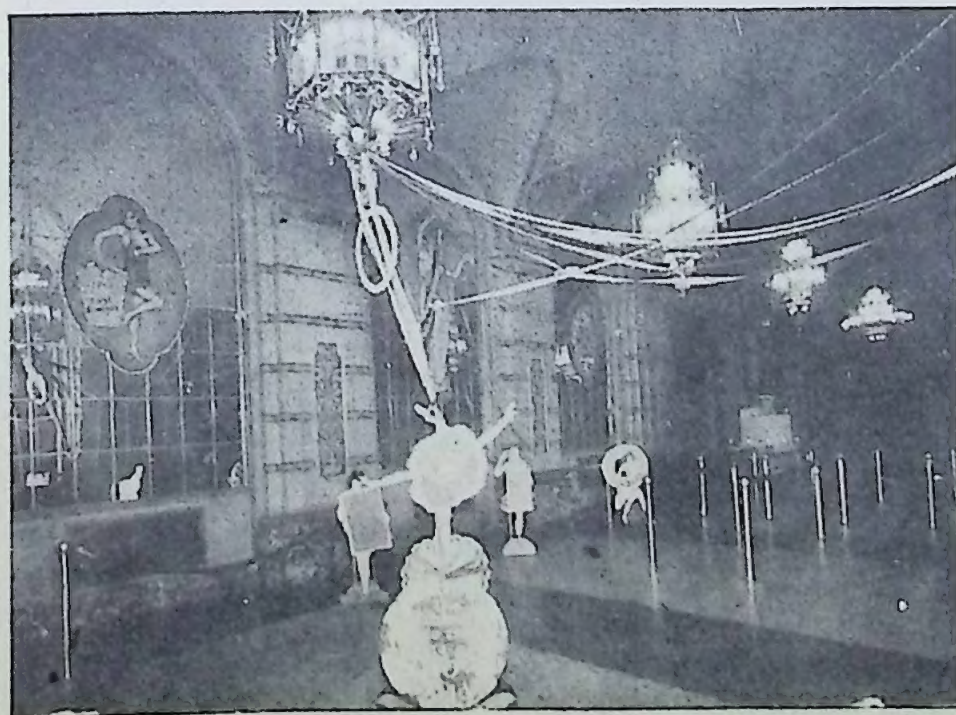
1. Page one and three—"Friday opening changes ad schedule." Valuable suggestions for laying out your ads two weeks in advance.
2. Page one—Mr. Katz statement that theatre attendance has increased 25%. I am sure that your local paper would be interested in publishing this story.
3. Page one—Leslie Whelan claims Harold Lloyd picture WELCOME DANGER a laugh riot. Keep this in mind as this attraction will be dated next month.
4. Page two—Personality contest to familiarize the theatre going people with Paramount's new personalities in the New Show World. A great box office stunt. Advise this office if you can interest your local newspapers and merchants.
5. Page four—Boris Morros announces novelty entertainment units to be played on regular disc or Vitaphone equipment. If you are not using these novelties would advise that you do so.
6. Roy Rogan's tie-up with local merchants at Joliet Illinois, each store carrying a streamer across the top of store ad announcing current attractions. Keep this in mind for "We Thank You" week.
7. Page eight—Article—"Merchants Pay for Wiring of Local Theatre." A great story to show the local merchants and newspaper when you are in need of their co-operation.
8. Page ten—DANGER. This is a warning against your opposition. If you do not keep an "Assignment Book" for future reference, I would suggest that you start one now.
9. Page ten—Whelan's great gag for Lloyd picture. Keep this in mind, it is a great tie-up for the theatre and the community.
10. Page twelve—"ASK YOUR LOCAL PUBLISHER." Show this to your local newspaper. This will give him some idea of the huge amount of money spent in advertising the motion picture industry in newspapers alone.
11. Page twelve—You will find the footage and running time of features and short-subjects. By all means file this away and keep for future reference to check over program plot received from this office. If a mistake is made from this office you can correct it by referring to this service.
12. If you take the time to read and digest the various stunts and stories published in the Publix Opinion I am sure you will find it of great value. Just as soon as you receive your copy of Publix Opinion, sit down and check over the number of benefits this publication affords.
13. If you have not been sending in photographs and announcements of your stunts to Lem Stewart, please do so in the future.

EDW. P. SAETHER,

District Manager.

ADAPTS SUBWAY SYSTEM IN IOWA

Manager Harry Herman of the Publix Paramount Theatre in Cedar Rapids, Iowa, took a tip from the New York subway system in arranging this New Show World lobby display. Instead of "following the green line" his patrons were invited to follow the colored ribbons which led from the center of the lobby to small art panels announcing coming Paramount specials.



BOSTON BOOKERS' DEPARTMENT IS REORGANIZED

Reorganization of the Publix Booking Department in Boston has been effected, with general re-assignment of the sixty-four theatres as district booker. Under the new scheme the following assignments have been made:

Mr. Glazier—Metropolitan, Uptown and Fenway, Washington Street Olympia and Scollay Square Olympia, Boston; Capitol and Allston, Allston; Olympia, New Haven; Paramount, Newton; Central Square, Cambridge; Harvard, North Cambridge; Strand, Somerville; Strand, Codman Square and Fields Corner, Dorchester; Olympia and Broadway, Chelsea; Capitol and Strand, Pittsfield; Capitol, Worcester; Allyn, Hartford; Broadway, Springfield; Paramount, North Adams.

Mr. Fermoye—Olympia, Lynn; Federal and Salem, Salem; Strand, Newport; Merrimac Square, Rialto and Strand, Lowell; Olympia and Capitol, New Bedford; North Shore and Strand, Gloucester; Brockton, Rialto and Strand, Brockton; Palace and Colonial, Haverhill; Stadium and Laurier, Woonsocket; Strand and Imperial, Pawtucket; Paramount, Newport.

Mr. Govan—Park, Bijou, and Opera House, Bangor; Park and Magnet, Barre; Opera House, Bath; City, Waterville; Central and City, Biddeford; Strand and Lyric, Dover; Savoy, Fort Kent; Park, Fort Fairfield; Temple, Houlton; Park and Strand, Rockland; Strand and Grand, Rutland; Haines, Waterville; Star, Westbrook.

Campaigns Planned for Name Acts in Brooklyn

The Brooklyn Paramount is planning big campaigns for stellar stage attractions which are booked for the next few weeks in this theatre. Beginning the week of October 4th, Gene Austin, formidable recording and radio name, will be brought in. Other names which follow are Wendell Hall, one of the biggest radio stars, and Gene Dennis, noted mind reader, whose act is one of the most impressive of the psychics.

Tie-ups are under way between Austin and department stores. Hall, who is the ace of the Majestic hour, will be exploited through eight hundred Majestic dealers in Brooklyn.

"THE MIGHTY" IS MIGHTY!

I have just seen one of the greatest pictures ever made by Paramount. It is George Bancroft's production, "THE MIGHTY."

This picture in every way equals,—in drama and in box office possibilities,—the recent sensation, "The Cockeyed World."

Here is the war played through the eyes of a gunman, with the most wonderful twist and the greatest drama ever put on the screen,—together with some marvelous comedy.

This is a real knockout production,—one of the biggest Paramount has ever given you to sell; and I want you to see to it that it gets long runs and maximum playing time everywhere. As a matter of fact, I expect this picture will take in more money than any previous Bancroft production ever released by us.

S. R. KENT.

YOU HAVE THE
MERCHANDISE
SELL IT!

Publix Opinion

The Official Voice of Publix

YOU HAVE THE
MERCHANDISE
SELL IT!

Vol. III

Publix Theatres Corporation, Paramount Building, New York, Week of September 27th. 1929

No. 3

No Publix Showman worthy of the name will treat the coming of Paramount's NEW SHOW WORLD product to his theatre as a casual event. It must be SOLD like nothing has ever been sold before! And the time to do it is NOW!

—SAM DEMBOW, JR., Executive Vice President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers of

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOTSFORD, Dr. Advertising

BENJ. H. SERKOWICH, Editor

J. ALBERT HIRSCH, Associate Editor

Contents Strictly Confidential

"THE OLD HOKUM BUCKET"

Anyone who has ever owned his theatre, and faced the desperate situation of making profits every week in order to stay in business, will appreciate the many fool-proof helps which Publix organization makes available nowadays to every operation under the company trademark.

With expert buyers, bookers and builders of entertainment to guide you in selection and timely placement of program factors, one gigantic worry of the individual owner is minimized for you.

With a management department that routines physical operation, accounting, maintenance, labor problems, finance, personnel, etc., other former bugbears are dwarfed. Publix actually schools men, nowadays; for particular posts. In the old days, if a vacancy in the theatre developed, some likely young fellow with no particular aptitude or previous instruction, would be shoved in, to sink or swim.

As Publix is constituted today, physical operation, entertainment, and routine selling policies, important and tremendous as they are, at least have the benefit of being safely standardized by the experience of many highly specialized executive geniuses who have "gorte thru the mill." Their experience and helpfulness decreases your risks, yet the magnitude of your operation day is far greater in every direction than it ever was in the old days. Thus, the help you get, is almost offset by the increase in your operating size. This compels departmentalization of every phase of local operation. Management is almost as tightly bound as ever by the pressure of localized routine demand. Constantly meeting these routine demands is our first and most important necessity. Beyond this, enters the problems of specialty-merchandising,—a field that requires certain freedom and independence, plus knowledge and sympathy for all of the manifold local theatre routine problems, plus an aptitude and specialized knowledge for handling these problems and extracting from them the maximum result in terms of box office benefit. In this field, initiative, resourcefulness, energy and possession of complete information and knowledge; attractive personality, tenacity, writing-ability, and expertness in using all of the various mediums within the theatre's means of public expression, are the factors that bring outstanding success.

When a skilled showman reaches into his memory or files, and pulls out an idea from the past, and adapts it to the needs of the present, he laughingly calls it a resort to "the old hokum bucket." There is an "old hokum bucket" in show business. Buckets, barrels, and tanks. The home office has files of every successful idea, gag, stunt, and notion in the history of the business. They're all cross-indexed and labeled and numbered. They're invaluable. Every showman in Publix can draw on this source any time he chooses to ask A. M. Botsford. In addition, he should possess his own source.

Just knowing all the tricks in the barrel or bucket, is not sufficient, however. You have to know what trick to pull—and when to pull it. Study of your town, your theatre, and your mediums of expression teach you the "when" and "what." *The one unfailing trick in the barrel is the firm knowledge that fakes are poison.* When you know that, and also know the hundreds of Publix institutional facts, plus the thousands of true facts connected with any attraction, which are available to observant, inquisitive, tenacious and resourceful minds, you'll never be forced to face the temptation to fake in your selling. That's what Mr. Katz means when he says "dig in and dig under."

It takes time, but in a few months, an expert showman will have thoroly saturated his operating zone with each and every institutional fact about his operation and organization, with the aid of his success-tested idea-file. While he's doing that, he'll also be vigor-

SOUND TIPS

From Publix Department of
Sound and Projection.
HARRY RUBIN, Director

BULLETIN No. 27

Dry "B" Batteries

Dry "B" batteries are used in connection with movietone. They supply a 90 volt potential to the photo-electric cell and to the movietone amplifier.

The amplification behind the photo-electric cell is extremely high, running into many millions even in the smaller systems. An imperceptibly light variation in the B battery current, subjected to such amplification, will be a very loud noise in the horns. That is the reason batteries are used there instead of eliminators.

B batteries, as they get old, become unsteady — "noisy." New ones are also sometimes noisy, but old ones, if they get old enough, always are.

The most reliable way of detecting a noisy B battery is by listening to the amplifier using it. If movietone develops occasional noises soon after the insertion of new B batteries those batteries are the first thing to be suspected.

To prevent the development of noise in movietone, due to noisy batteries, the practice is to discard the batteries whenever their voltage drops below 42½ or 85 volts for two. This is much cheaper than taking a chance on ruining a show for a battery costing a dollar and a half.

There is space in your Weekly Projection Room Form for reporting your B battery voltage. This gives you occasion for testing that voltage once a week. Not only when the batteries drop below 85, but even if they linger at that mark for several weeks, take steps to have them replaced.

Take no chances with your B batteries.

But do not stock them, or at least not many. The current drain on these batteries is so small that the ones on your shelf will wear out almost as soon as those in use. Thus there is no advantage in having a large supply. And at a pinch any radio store can supply them.

TWO BLACK CROWS HEAL THE AILING

When Moran and Mack, were at Seattle to attend the premiere of their picture, "Why Bring That Up?," Manager Bob Blair of the Publix Seattle Theatre, and Mike Lewis, Paramount District Manager, took the famous comedians to the home of Neal East, Paramount Exchange Manager at Seattle, who was ill. The two Black Crows put on an act for him and in a short time almost made him forget his illness.

ously selling his current attractions. As his curve of institutional confidence increases locally, resistance to his current program selling effort will be lessened. At the end of six months or so, he'll find that the forty or fifty "stunts" he executes for each new program, will click effectively and with minimum and decreasing effort and expense on his part. The big trick is breaking down that first resistance. To accomplish what is in this paragraph is plenty of job for any one man. A sober, industrious newspaper editor, aged about 30, with ten years of writing experience, plus the qualities listed above, makes an ideal running mate for the House Manager. That's the setup in lots of successful theatres.

FILE THIS! IT WILL HELP PLAN PROGRAMS

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

LENGTH OF FEATURES

| Record No. | Subject | Make | Foot-age | Runn'g Time |
|------------------|---|-----------|----------|-------------|
| | Gold Diggers of Broadway—11 reels (AT)..... | Warner | 8900 | 99 min. |
| | Hallelujah—12 reels (AT)..... | Metro | 9200 | 102 min. |
| | Isle of Lost Ships—9 reels (AT)..... | 1st Natl. | 7300 | 81 min. |
| | Delightful Rogue—7 reels (AT)..... | RKO | 6375 | 71 min. |
| | Oh, Yeah—8 reels (AT)..... | Pathe | 6900 | 77 min. |
| | Hurricane—7 reels (AT)..... | Columbia | 6072 | 68 min. |
| | Green Goddess—7 reels (AT)..... | Warner | 6575 | 73 min. |
| (AT)—All Talking | | | | |

LENGTH OF TALKING SHORTS

| PARAMOUNT | | | | |
|----------------------------------|--|--|------|---------|
| | News No. 15..... | | 1009 | 11 min. |
| | Love Doctor (Trailer)..... | | 240 | 3 min. |
| PUBLIX | | | | |
| | Station F-U-N..... | | 1045 | 12 min. |
| | Senator Murphy (Peoples Choice)..... | | 690 | 8 min. |
| WARNER | | | | |
| 849 | John T. Murray & Vivien Oakland "Satires"..... | | 673 | 8 min. |
| 826 | Mel Klee "The Prince of Wales"..... | | 749 | 8 min. |
| 867 | Hurst & Vogt—Before The Bar..... | | 634 | 7 min. |
| 869 | Grace Johnson & Indiana 5..... | | 600 | 7 min. |
| 875 | Dave Appolon and His Russian Stars..... | | 880 | 10 min. |
| 862 | Miller & Lyles—They Know Their Groceries..... | | 817 | 9 min. |
| 847 | Kraft & Lamont—Rarin' To Go..... | | 585 | 7 min. |
| 800 | Albert Spalding..... | | 629 | 7 min. |
| 864 | Carlana Diamond..... | | 500 | 6 min. |
| 2104 | Visions of Spain..... | | 702 | 8 min. |
| 2139 | The Serpentine..... | | 689 | 8 min. |
| METRO | | | | |
| 104 | Biltmore Trio..... | | 850 | 10 min. |
| A-54 | Al Wohlman "What You Gonna Do?"..... | | 838 | 9 min. |
| A-78 | Bob Nelson "Drop in Bucket"..... | | 825 | 9 min. |
| | Golden Stairs..... | | 1600 | 18 min. |
| | Mexicanero..... | | 1710 | 19 min. |
| FITZPATRICK | | | | |
| | Spain, Travel Talk, No. 3..... | | 950 | 11 min. |
| | People Born in October..... | | 932 | 10 min. |
| Length of Non-Synchronous Shorts | | | | |
| PARAMOUNT | | | | |
| | News No. 15..... | | 790 | 9 min. |
| PATHE | | | | |
| | Review No. 37..... | | 770 | 9 min. |
| CASTLE | | | | |
| | Black Hills..... | | 630 | 7 min. |

BID BON VOYAGE TO SCHULBERG ON COAST

Paramount executives at Hollywood bade bon voyage to B. P. Schulberg, general manager of production at the West Coast studios, on the eve of his departure for a two months' vacation in Europe, at a dinner given at Mr. Jesse L. Lasky's Santa Monica beach home, on September 18.

Mr. Schulberg is sailing on the Ile de France from New York, September 27, on his first trip abroad and will return to the West Coast studios on December 1.

As a bon voyage token, Schulberg was presented with a combination watch and cigarette lighter.

Those present as guests of Mr. Lasky were: Schulberg, Albert Kaufman, M. C. Levee, David O. Selznick, Sam Jaffe, Henry Herzbrun, Frank Brandow, Arch Reeve, Julian Johnson, Hector Turnbull, Louis D. Lighton, J. G. Bachmann, B. F. Zeidman, Nathaniel Finston, Edward Montague, Geoffrey Sherlock, and Tom Bailly.

MANAGERIAL SET-UP CHANGED IN LOWELL

Effective September 21st, the managerial setup in Lowell will be as follows:

Mr. D. F. Perkins, present manager of the Merrimack Square, will be transferred to the Strand Theatre.

Mr. Nathan Silver, present manager of the Rialto, will be transferred to the Merrimack Square.

Mr. W. L. Nolan, present manager of the Strand, will be transferred to manage the Rialto Theatre.

PARADE FOR THEATRE

A parade, staged at no cost to the theatre, was effected by Manager F. F. Smith of the Publix Tivoli, Chattanooga, Tenn. Twelve new Auburn models were used in the parade that drove through the principal business and residential sections of the town; the cars carrying banners, on sides and rear, with copy about theatre, attraction, etc.

AT YOUR NEW YORK THEATRES

WEEK OF SEPT. 27

| THEATRE | PICTURE |
|-----------------------|-------------------|
| Paramount..... | Illusion |
| Rialto..... | Bulldog Drummond |
| Rivoli..... | Three Live Ghosts |
| B'klyn Paramount..... | Illusion |
| Criterion (\$2)..... | Four Feathers |